



CREATIVITY OF LANGUAGE, LEXICAL RELATIONS, AND CULTURAL VALUES: SUNDANESE HILARIOUS PUNS IN BRILIO.NET

Sariah^{1*}, Jatmika Nurhadi²

^{1*}Researcher, Balai Bahasa Jawa Barat, Bandung, Jawa Barat, Indonesia; ²Assistant Professor, Department of Indonesian Language and Literature Education Universitas Pendidikan Indonesia, Bandung, Jawa Barat, Indonesia.

Email: ^{1*}sariahsuwandi@gmail.com, ²jatmikanurhadi@upi.edu

Article History: Received on 08th May 2020, Revised on 15th June 2020, Published on 28th June 2020

Abstract

Purpose of the study: The objective is to be studied is the use of Sundanese language with the opposite meaning, cause-effect, comparison, and extension of meaning. The use of the Sundanese language contains cultural values of humility, advice/invitations, and friendliness. Cultural values become the personality of the Sundanese brand adapted to the development of technology to make the speech products of the author also discuss local and global values.

Methodology: This study seeks to analyze language creativity with local Sundanese nuances that follow global progress. This research used a descriptive qualitative method. The data source from 100 Sundanese hilarious puns found in *brilio.net*. The descriptive method was used in several stages, namely data collection, data analysis, and data presentation.

Main Findings: This research shows that Sundanese hilarious puns found in *brilio.net* use language creativity which contains 35% expansion of meaning (polysemy), opposite meaning (20%), cause-effect (25%), and comparison (20%). The dominant cultural values are friendliness by 52.5% others are humility (20%) and advice (27.5%). They reflect the habits of Sundanese people who like to joke and empower technological advances so that the creativity of the language produced further reflects today's digital development.

Applications of this study: This research is used as a tool or model in understanding and interpreting language creativity in terms of contrastive meaning, cause-effect, comparison, the extension of meaning and values, i.e.: humility, advice, and friendliness in Sundanese hilarious puns.

Novelty/Originality of this study: Sundanese hilarious puns show that language creativity not only empowers the play of words, but also the cultural values that become the tradition of Sundanese people, namely the traditions of Sundanese who like to joke (*ngabodor*). Cultural and lexical relationships are combined and produce funny speech following the development of typical Sundanese technology. Sundanese culture and language will persist if Sundanese people always use and maintain them, one of which is by creating hilarious Sundanese puns that follows technological advances, such as those found in Sundanese hilarious puns in *brilio.net*.

Keywords: Creativity, Culture Values, Hilarious, Language, Lexical Relation, Sundanese.

INTRODUCTION

A language is a communication tool that is also related to how to package language into something different that causes the readers or hearers to smile. The way someone packages his language reflects the creativity owned by the hilarious pun's writer, including local language pun writer, or in this case Sundanese hilarious pun's writer. Sundanese language is one of the regional languages with quite numerous speakers up until this date, although indeed from year to year, a decline in the number of speakers. However, the creativity of the language is still carried out by Sundanese speakers seen from the hilarious Sundanese puns found in *brilio.net*. The author accidentally read Sundanese creativity in *brilio.net* and the reading creates a funny and entertaining impression. This reality motivates the author to study the hilarious puns of their linguistic and cultural values because the hilariousness is caused by the use of language and also involves the daily habits of Sundanese speakers. In fact, humor plays an important role in mediating human relations ([Wise & Velayutham, 2020, p. 911](#)).

In terms of language, it appears how the pun writers choose and sort and connect lexical items or words into something that has power. The power to explain something that can produce a smile or make the listener or reader laugh. The lexical relationship is combined and placed in the context of the clause and the traditions or habits of Sundanese speakers will give a surprise at the end of the clause. The ability to compose clauses is one of the characteristics of the Sundanese speakers' proficiency so that it is commonly understood by speakers of other languages that Sundanese speakers tend to be humorous ([Hidayat & Hafiar, 2019, p. 84](#)).

In general, the workings of Sundanese jokes based on stimulus-response through change and different perceptions, both by shocking, slipping things, and by playing mindset (such as misunderstanding, analogy, irony, or ridicule) ([Harimansyah, 2017, p. 232](#)). Hilarious Sundanese puns found in *brilio.net* are the creativity of Sundanese language that describes the habit of joking, insinuating, laughing at oneself, and expressing the current conditions experienced by someone through a joke. The hilariousness was packed with aims to relieve others from suffering and comfort them as well as to reduce their tension. Hilarious puns related to lexical relations are utilizing lexical that almost the same in form, such as *ngakal* (using thinking power) and *ngakeul* (must be examined/processed), *ngarah* (must be investigated),

and *ngarih* (to be useful); the opposite lexical meaning, such as failure and success (*embung gagal teu boga haq pikeun sukses*); lexical items which contain many meanings (*goreng patut jeng goreng milik*).

Sundanese cultural values are reflected in many ways, one of which is the oral tradition. This oral tradition makes Sundanese people creative in the language (Fajrussalam & Hasanah, 2018, p. 22). The cultural value in Sundanese hilarious puns found in *brilio.net* is illustrated in every clause delivered, for example cultural values that emphasize effort or endeavor, such as *lur inget hirup mah teu bisa segala instan, mun hayang instan ninyuh sarimi weh* (dear friend, please remember that in life you cannot do anything in such an instant way, if you want everything to be done in such an instant way, just grab and serve a package of instant noodles); writer can also describe people who loves to tell a lie through a pun, like: *cinta sia mah palsu, paling alus oge KW super ewuh nu orisinilan* (your love is fake, the better you can give is a superficial love, you will never be able to show me a true love); people should be wise in life, like in the pun: *nu namina kahirupan mah seueur cocobi, mun seueur saweran eta namina dangdutan* (life will give you many trials if it gives you much money, it will be similar to a dangdut concert).

Brilio.net is an alternative reading for young people in Indonesia. *Brilio.net* always prioritizes originality, in the sense of trying to present content that has not been explored and known to many people. *Brilio.net* also always strives to bring unique, different, and popular content with a felt influence on the readers' environment. In producing the best content, *Brilio.net* applies the core values that hold all team members. Each team member is demanded to be active in the search for the perfection of the work by always promoting integrity. *Brilio.net* also saw the importance of orientation towards action rather than discussion. Therefore, *brilio.net* was chosen because it has original creations, especially in the use of contemporary language used by young people, especially Sundanese youth.

Based on the explanation above, current technological developments make language creativity change. One of them, the change in the language medium, namely the development of information on the internet. *Brillio.net* as a website favored by young people in Indonesia, is a channel for language creativity, one of which is Sundanese. Sundanese language has room to develop, not only locally, but also globally. Thus, Sundanese values can be further disseminated. In fact, this also enriches Sundanese culture. Therefore, the description of Sundanese people's language creativity in *brillio.net* needs to be done, especially in puns, because puns are a tradition that is closely related to Sundanese values.

LITERATURE REVIEW

Meaning is the main element of language and when the clause is stated directly language conveys its function as a giver of meaning. In line with this function, Holmes (2013) stressed the existence of referential function and affective function of language. The referential function refers to language as a conveyor of information (message), while the affective function refers to language as the way to maintain social interactions or social relations. According to Rahyono (2015) when someone uses language to communicate, at that time language and culture are integrated into such expression of communication. A person's language and culture can be recognized as hilarious Sundanese puns by the way they are funny and if their target of communication is focused on their hilarity. In addition, the element of hilarity created is related to the existence of language contact and technological development. There is the influence of other languages, both from the absorption and adoption processes that affect the lexical Sundanese language.

Humans as thinking creatures (*homo sapiens*) and at the same time playing creatures (*homo ludens*) often use language for games, which is skipping or playing them creatively in various Bell & Pomerantz, (2016, p. 28). In this context, Bell and Pomerantz grouped them into three categories, namely (1) the cognitive and social benefits of positive emotional excitement, (2) using humor for communication and social influence, and (3) alleviating and overcoming tension or stress. Sundanese hilarious puns utilize these three functions. In addition, Soedjatmiko (1992) divides two linguistic theories about humor, namely the semantic theory of humor and the pragmatic theory of humor. The semantic theory of humor makes use of ambiguity by contrasting the first meaning which is different from the second meaning, while the pragmatic theory of humor makes use of the deviation of the principles of speech acts. According to Pateda (2001), a play or humor is a language activity that prioritizes the formation of various statements and various meanings by arbitrary traits in relation to the meaning of reality and empiricism. That is, words, phrases, or sentences contain unusual meanings but are surprising because they contain other meanings outside the existing meanings.

Language creativity is a form of language use that empowers aspects of language with surprising and entertaining meanings. This creativity creates light and fun. Light because it raises everyday problems and funny because it surprises and causes laughter. In *Kamus Besar Bahasa Indonesia* (Pusat Bahasa, 2008) creativity means the ability to create, in this case, creating funny and entertaining utterances. Because the puns are poured in the Sundanese language, creativity does not directly express Sundanese culture and habits. Generally, Sundanese likes to joke with hilarious puns based on their social environment. These hilarious forms were recorded by *brilio.net* and this is the topic of this paper.

A lot of researches on language creativity have been carried out, such as (Anisah, 2016; Eliyanti, 2017; Ernawati, 2017; Farady & Sierjames, 2018; Hoffmann, 2018; Ifansyah & Sumarlani, 2017; Listiyorini, 2017; Merisa, 2015; Oktami et al., 2019; Pernando & Rahima, 2017; Safitri, 2013; Soekardi et al., 2016; Suyanto, 2006; Swann & Deumert, 2018; Tiani, 2017). The researches not only discuss language creativity, but also the lexical relationships utilized to produce that creativity, as well as how the process takes place, such as Hoffmann's study of how language creativity is viewed from cognitive and psychological aspects.

Research on language creativity has also been carried out by [Subiyatningsih \(2013\)](#) with the title "Linguistic Creativity in *Cakcuk* Discourse in the City of Surabaya: The Form and Method of Formation". Her finding was that the creativity of language in the *Cakcuk* souvenirs did many language distortions, both lexical, grammatical, and semantic relations. The next research is [Pristiana's research \(2014\)](#) with the title "Analysis of Creative Forms, Word Variations, and Language Games in Blackberry Messenger Display Pictures". Her findings are the Blackberry Messenger Display Pictures use a variety of images that contain creative and innovative writings. The next research on language creativity is the research of [Zein & Wagiati \(2018\)](#) with the title "Youth Slang Language as Linguistic Creativity of Speakers in Social Media in the Age of Communication and Information Technology" in the Journal of Socio-technology. The findings are that slang language practiced among youngsters is basically understood as an informal sub-variety of Indonesian; (2) slang practiced among youngsters has a lexical identity of its main characteristic, namely the existence of reductionism, word abbreviations, and acronyms; (3) the factors underlying the emergence of linguistic creativity among young people, namely language efficiency, social psychology, language models, technological advancements, and the desire to create new variants (Indonesian). Instead, this study focuses on language creativity that utilizes lexical relationships and cultural values with data on Sundanese hilarious puns found in [brilio.net](#).

Sundanese culture is a distinctive culture owned by Sundanese people who manifest in their daily behavior and many have researched it scientifically, such as ([Ananda & Sarwoprasodjo, 2017](#); [Delvatinson, 2019](#); [Hartati, 2011](#); [Istianah, 2019](#); [Mutaqin & Iryana, 2018](#); [Salamadian, 2016](#); [Setiawan, 2017](#); [Sudaryat et al., 2019](#); [Sudaryat & Nurhadi, 2020](#); [Susanti & Koswara, 2017](#); [Teguh, 2017](#)). Sundanese culture in the study revealed the existence of Sundanese culture with its distinctive values as well as communication barriers between Sundanese and non-Sundanese cultures. The language in this case Sundanese is intertwined with culture in a complex way and is not much different from the hilarious puns of the Sundanese language, the language used reflects the Sundanese culture itself. In addition, the term brand personality refers to the brand concept ([Kotsi & Valek, 2017](#)). However, the brand also describes the lifestyle and social status of a society. Accordingly, [Purwaningwulan \(2017\)](#) states that a brand is not just a name or symbol attached to a product but has a level of understanding, namely (1) attributes, (2) benefits, (3) values, (4) culture, (5) personality, and (6) user. Therefore, behaving well (*soméah*) as a brand of personality owned by the Sundanese people is believed to contain values as well as a variety of benefits for the Sundanese people and their environment.

Koentjaraningrat ([Warsito, 2012, p. 99](#)) asserted that cultural values are values that containing concepts that exist in the minds of the most of the community members in matters that they are very noble. The existing value system in a society becomes the orientation and reference in acting for them. Therefore, the cultural value that a person has influences him in taking alternatives, ways, tools, and objectives for making them. In addition, Clyde Kluckhohn ([Warsito, 2012, p. 99](#)) states that cultural values are as an organized general conception, influencing behavior related to nature, human position in nature, relations between people and people, and about things desirable and undesirable. which may be related to people's relationships with the environment and fellow humans. Correspondingly, [Rakhimova et al. \(2019\)](#) stated that proverbs and speeches are an integral part of the lingua-cultural basis of language because they examine, first of all, the living processes of communication and the relationship of language expressions used in them with the mentality of synchronous people. [Daulet et al., \(2019\)](#) asserts that the linguistic picture and its main concepts are determined by the fact that modern linguistics rethinks the role of language in constructing culture and the development of cultural and moral values relating to certain ethnoses.

Data on Sundanese hilarious puns show that all of them apply lexical relationships and Sundanese cultural values. The habit of tricking or joking in Sundanese society involves a growing tradition and information technology, such as social media. An example is "*hampura moal bisa males inbox keur sare*" (sorry for not being able to reply to the inbox because I was asleep). Or in other words, it will not be possible to reply to someone else's messages because the speaker was asleep, logically a sleeping person will not be able to reply to messages, but in fact, the writer can reply to the message by writing such utterances. This reverse logic is often used by Sundanese speakers to create humor, i.e. "*Soméah Hade ka Sémah*" which means friendly, kind, caring, entertaining and shows happiness to every person. The implications and application of the "life-values" are found in every communication behavior which occurs repeatedly in both internal and external environments. Communication behavior takes place by using the utterances "*punten*" and "*mangga*". "*Punten*" implies someone's humility. Whereas the term "*mangga*" serves as a form of offer, invitation, plea and request.

In accordance with the background and review of the above literature, this study focuses on how the lexical relationship and cultural value of Sundanese hilarious puns found in [brilio.net](#). The lexical relationship in this study is the lexical relationship in forms of opposite meaning, cause, and effect, and comparison, while cultural values are things that embody the brand personality of the Sundanese people that shows humility, politeness, and friendliness which is revealed in the expression of "*someah hade kasemah*" which means good, caring, and friendly. Being kind in Sundanese culture is reflected in the words "*punten*" and "*mangga*". "*Punten*" shows humility and "*mangga*" shows invitation and plea or request.

Research Gap and purpose

However, the cultural value of the Sundanese people in this research data expresses more friendliness by joking to maintain a good attitude. Until now, language creativity, especially Sundanese, which links the use of technology and

Sundanese customs has not yet been studied. We, therefore, analyzed Sundanese language creativity based on lexical relationship and cultural values in Sundanese puns.

METHODOLOGY

This research uses a descriptive qualitative method. Qualitative methods apply to natural objects, that is objects as they are, or are not engineered by researchers and researchers do not interfere in the existence of objects. This method perceives social reality, including language as something whole, complex, dynamic, full of meaning, and interactive or interconnected (Sugiyono, 2014, p. 8). This research used advanced note-taking techniques. All hilarious puns found were recorded and entered on a data card. The data collected in this study were 100 puns in Sundanese contained in Brilio.net. Data collected by stratified sampling based on articles contained in Brilio.net. There are 10 articles. Of the 10 articles, each was chosen 10 puns randomly. Next, the data were analyzed using the referential equivalent method with the comparative conjunction technique (Mahsun, 2014), which is connecting and comparing lexical relationships and cultural values in Sundanese hilarious puns. After seeing lexical relations through forms of opposite meaning, cause and effect, comparison, and expansion of cultural meanings and values through humble values, advice/invitation, and friendliness, then the authors do the codification, data reduction, data presentation, and interpretation in the qualitative research framework. This study was divided into three sequences, namely the provision of data, data analysis, and presentation of data analysis results. The implementation of this research began with the provision of data conducted by referring to the method (Sudaryanto, 2015). Data sources are Sundanese hilarious puns found in brilio.net.

RESULTS/FINDINGS

Language creativity in this study focuses on two things, namely the lexical relationship and cultural values. The lexical relationship in language creativity refers to forms of opposite meaning (20%), cause and effect (25%), comparison (20%), and extension of meaning (35%). In contrast, cultural values are cultural values that become the brand personality of Sundanese people, namely humility (20%), advice/invitation (27%), and friendliness (53%). For details, they can be seen in the following description.

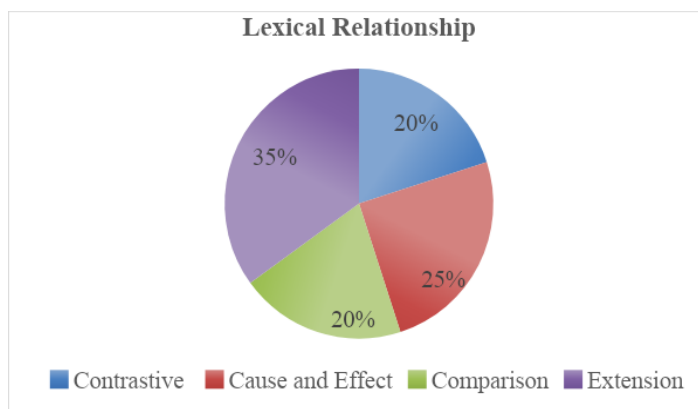


Figure 1: Lexical Relationship in Sundanese puns on Brilio.net

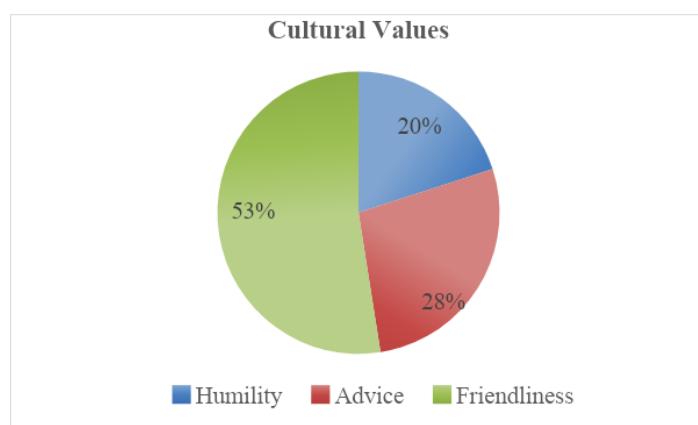


Figure 2: Cultural Values in Sundanese puns on Brilio.net

Lexical Connection

A lexical connection is a connection between parts of a text or discourse expressed by the relationship between the elements in the discourse. The lexical connection can be manifested in opposite meaning, cause, and effect, comparison, expansion of meaning (polysemy, homonymy).

Opposite Form

The form of opposite meaning is the creativity of language by contrasting two or more elements of words/clauses that contradict each other's meanings which are commonly called antagonists or antonyms. The opposite meaning in Sundanese hilarious puns can be seen in the selection of opposing directions, for example contrasting between smile and sadness, namely in the words “*seuri*” and “*nalangsa*”. “*Seuri*” and “*nalangsa*” are a form of contrast, but they are characteristic of a “*jalma*” (human), a powerful, great, but has a lot of acnes (“*hebat, kuat, tur loba jerawat*”) creature. When arranged in the usual conditions, the sentence suddenly deviates at the end of the sentence with the phrase “*but has a lot of acnes*” that is not follows the previous clause and this triggers a smile to the reader.

- (1) *Tetep seuri sanajan hate nalangsa adalah ciri-ciri jalma anu hebat, kuat tur loba jerawat.*
(Keep smiling even though one's heart is in misery is the characteristics of people who is great, strong, but has a lot of acnes)
- (2) *Ulah sok ngomongkeun lamun teu bisa nyieun nu leuwih alus mah*
(Don't talk too much if you can't make something better)
- (3) *Ek sakumaha wae beuratna pagawean, bakalan hampang lamun henteu dipigawean*
(No matter how hard the work, it will feel lighter if it is not done)
- (4) *Hirup ieu kedah dimimitian ku kalawan du'a serta ditutup ku rasa sukur*
(Life must begin with prayer and end with gratitude)
- (5) *Hirup itu harus loba seuri, biar kalihatannya teh bagja alias senang meskipun mah hate keur notog titajong bolesek*
(In life, one has to laugh a lot, be happy and stay bright even though one's heart is anxious)

This form of contrast was also found between clause “*ulah sok ngomongkeun*” and clause “*lamun teu bisa nyieun nu leuwih alus*.” “*Ngomongkeun*” means humiliates or looks down and “*teu bisa nyieun*” means can't make something. It's better not to speak ill if you can't make it better. “*Beurat*” (hard) was contrasted with “*hampang*” (lighter), but the word “*beurat*” is about work and “*hampang*” or the work will be lighter if it is not done. This form of contrast is surprising at the end of the sentence because it is unusual. “*Mimitian*” (begin) contrasts with “*ditutup*” (end) which shows the advice to always pray and be grateful in life. Furthermore, the opposite meaning is also found in “*seuri*”/happy which is presented along with “*hate keur notog titajong bolesek*” (heart is painful/anxious). This form of contrast is used to gain clarity of meaning and strengthen the taste of humor so that the advice or suggestion given is both entertaining and amusing.

Cause and Effect

Language creativity can be built using causal relationships. A causal relationship is a relationship created from two interrelated statements (showing cause and effect), but the relationship does not always indicate an acceptable or normal relationship, sometimes it seems forced to obtain a humorous effect. The created elements contain causal relationships. “*Nu ngarana hirup mah loba cobaan*” (life has many trials/tests) paired with “*mun hirup loba saweran eta ngarana dangdutan*” (if it gives you much money it is similar to a *dangdut*¹ concert). So, the causal relationship is that life has a lot of trials not gives you much money. “*Urang sabar kusabab boga hate*” (I'm patient because I have a heart) is contrasted with “*lamun urang boga batu geus dibalangkan batuna kana beungeut sia*” (if I have a stone, I'll throw the stone directly into your face). The cause and effect lies in being patient and not willing to hate, but the next clause is really beyond expectation “*urang boga batu geus dibalangeun kana beungeut sia*”. Next, the clause “*teu kenging diganggu nuju teu damang*” (do not disturb, I am ill) gets additional information which is also shocking: “*hoyong ditengok sabari dicepean artos*” (I only want to be visited if you bring me an envelope full of money). What is also funny is the cause-and-effect relationship in the clause “*tadinya rek mandi pas ngacah eh manis keneh ah tawas we*” (I do not need to take a shower because I am still cute, so I just wash my face). “*Ulah percaya kana foto profil*” (don't trust someone's profile photo) “*karena loba bohongna*” (because it has been retouched and fake).

- (6) *Nu ngarana hirup mah loba cobaan. Mun loba saweran eta ngarana dangdutan.*
(Life will give you a lot of trials if it gives you much money, it will be similar to a *dangdut* concert)
- (7) *Urang sabar kusabab boga hate. Coba lamun urang boga batu. Geus dibalangeun batuna kana beungeut sia.*
(I'm patient because I have a heart. Supposed that if I have a stone, I'll throw the stone directly to your face)
- (8) *Teu kenging diganggu, nuju teu damang. Nyuhunkeun doanya saja sing enggal damang sareng hoyong di tenggok sabari dicepean artos*

¹*dangdut* = Indonesia traditional genre of music

- (9) (Don't bother, I am sick. I am just asking for your prayer so I can recover soon. You can only visit me if you bring me an envelope full of money)
- (10) *Tadinya ek mandi, pas ngaca eh manis keneh, ah tamas we*
(I do not need to take a shower because I am still cute, so I just wash my face)
- (11) *Jaman ayeuna mah ulah percaya kitu wae kana foto profil di media sosial, loba bohongna. Ngan foto KTP nu paling jujur salila ieu*
(Nowadays, don't believe people's profile photos on social media since they contain a lot of lies. You can find people's most honest photograph in their national ID cards so far)

Comparison

Language creativity can be done by comparing two things that have something in common. The similarity allows for a meaningful relationship between the object in question and the comparison. As a form of language creativity, the comparison is sometimes not right, but almost similar and sometimes distorted, such as “*lempeng*” (straight) and “*jidar*” (ruler). The shape of “*lempeng*” (straight) is not only manifested by “*jidar*” (ruler), but also many other straight shapes, such as poles, rectangles, beams. So, life must be full of twists and bends if life is just straight there will be no excitement. The diction “*terus-terus*” is like the utterance said by a parking attendant. “*Padahal, aku punya keinginan yang lain tidak terus kudu kitu*” (As a matter of fact, I have other intentions instead of keep on the same condition), “*terus kudu kieu*” (then I have to do “this”). In short, *aing* (I) *tidak mau diatur-atu* (do not want to be disturb). Next is “*hese ari bogoh kanu teu bogoh*” (I love someone who does not love me back) compared to “*meuli cigarettes, Indomaret moal diwaro*” (it is like buying only a stick of cigarette: it will not be served (by a cashier) in the convenient store/Indomaret²). In addition, the form of comparison is also found on “*muka leduk*” (ugly face) compared to “*keresek gehu sararoek*” (a torn plastic bag of fried tofu). The form of comparison is also found in “*aing permata*” (I am a jewel) “*yang kau picen*” (which you throw away). The reality is that it is impossible for a jewel to be thrown away. “*Aing*” (I) compares himself with a jewel (which of course has very valuable meaning). Next, “*cinta nu tulus bersih*” (pure sincere love) was compared to “*sutra anyar*” (brand-new silk), but the problem does not lie in those comparisons. The problem is “*sutra nu anyar dikeueuman tujuh poe tujuh peuting, sanajan ceuk batur bau tapi ceuk nu resepmah nu penting bersih tur enak ka tempona*” (but the new silk fabric is soaked for seven days and seven nights and it must have a bad odor). The following are sentences that use such a comparison.

- (12) *Lamun hirup ulah lempeng-lempeng teuing meni jiga jidar*
(Don't be as straight (boring) as a ruler)
- (13) *Terus aing kudu kitu, terus aing kudu kieu. Hayoh we terus-terus, emang aing tukang parkir.*³
(Then I have to this, then I have to do that. Keep on doing this and that like a parking attendant)³
- (14) *Hese ari bogoh kanu teu bogoh mah. Siga meuli rokok sabatang ka Indomaret, moal di waro*
(It's complicated if you love someone who doesn't love you back, like buying a stick of cigarette in a convenient store, the cashier won't serve you)
- (15) *Semoga kamu cepet putus sama kabogoh kamu yang mukanya ledug kaya keresek gehu yang sararoek itu*
(I hope you break up quickly with your current boyfriend whose face is like a torn plastic bag of fried tofu (very ugly))
- (16) *Suatu saat akan kau sadari bahwa aing adalah permata yang kau piceun.*
(One day you will realize that I am a jewel that you threw away)
- (17) *Cinta nu tulus bersih lir ibarat kaen sutra nu anyar dikeueuman tujuh poe tujuh peuting, sanajan ceuk batur bau tapi ceuk nu resepmah nu penting bersih tur enak ka tempona.*
(Pure love is like a silk cloth soaked for seven days and seven nights. Although people say it smells, but according to the lover it is still clean and pleasing to his eyes)

Expansion of Meaning

²Indomaret = the name of a prominent convenient store / minimarket in Indonesia

³Literary translation: “keep on saying “*terus-terus*” like a parking attendant.” In Indonesia a parking attendant commonly says “*terus-terus*” or “keep on going straight” to people who parks his/her car. The word “*terus*” can function like an interclausal conjunction “then” but if the word is used in reduplicated form “*terus-terus*” the meaning will shift into an instruction for a car to go straight like what is commonly done by parking attendants in Indonesia.

Expansion of meaning is a word or diction which experiences an expansion of meaning which at first was only one meaning then developed into other meanings, for example, the word “*saudara*”, its initial meaning is someone who has blood ties, but nowadays all people who are not yet known or people with the same age or younger are addressed as “*saudara*”. From the data, it was found many other patterns of expansion of meaning, but they are generally applying the same concept of the expansion of meaning. For example, the word “*instan*” means directly served without being cooked for a long time. It commonly refers to noodles, soup, coffee, milk powder, but the word “*instan*” can also be used in another concept, namely instant life. The word “*loba*” (many) has expanded, namely “*loba gaya*” (tacky/being too showy) and “*loba duit*” (has much money/rich) are contrasted, but what is recommended is “*loba duit*” is not “*loba gaya*” in life. Expansion of meaning is also found in the word “*lila*” (long period of time), i.e. “*lila ngajomlo*” (being single for a long time) and “*lila bobogohan*” (having a date for a long time). The words “*ngaulinkeun*” (toying) and “*cocoan*” (toys) reflect hearts that are played with. In fact, the heart is not a toy that can be played with. Next is the word “*diputusin*” (break up) with “*diputuskeunna*” (the reason why two people break up) within the scope of expansion of meaning, that is break up is sad, especially when one's love breaks due to the presence of one's close friend as a love competitor. The five sentences below explain the expansion of the meaning.

- (18) *Lur uninga hirup ulah sagala instan. Mun hayang instan nyieun Indomie we.*
(Dear friend, remember that life cannot be instant. If you want an instant life, just grab and serve an instant noodles)
- (19) *"Hirup mah ulah loba gaya tapi kudud loba duit"*
(Life does not need to be tacky but needs to be wealthy)
- (20) *Mending lila ngajomblo tuluy kawin. Daripada lila bobogohan, tapi dikawin batur*
(It's better to be single and then married. Instead of having a long period of dating, but then our lover is married to someone else)
- (21) *Tong sok ngaulinkeun hate aing atuh euy da lain cocoan atuh.*
(Please don't play with my heart, my heart isn't a toy)
- (22) *Pasti peurih sih lamun diputuskeun teh, komo deui lamun diputuskeunna sabab direbut babaturan sorangan.*
(It must be hurt if you must break up. Especially if the breakup is due to the presence of a frenemy)

Cultural Value

Cultural values are values that are mutually agreed upon and are embedded in communities that support these values, such as habits, belief systems, distinctive symbols. The characteristics of Sundanese cultural values in the data reveal a lot of humility/courtesy, advice/invitation, and friendliness that are wrapped with typical Sundanese humor. The recorded cultural values can be seen from the following explanation.

Humility

Humility depicts people aware of their limitations and abilities so they cannot be arrogant and inferior. The humble character of the Sundanese appears in his habit of not showing himself up in social life when interacting with his environment. Humility expressed in “*moal bisa ngangeuskeun masalah*” (someone will not be able to solve a problem), “*mun teu biasa keuna masalah*” (if he is not accustomed with a problem). The word “*bisa*” (can/have or the ability to do something) is contrasted with another word “*biasa*” (commonly/accustomed to), between “can” and “commonly” written in Sundanese language almost the same sounds “*bisa*” and “*biasa*”. “*Hidup yang baik itu dimimitian ku kalawan du'a*” (A good life begins with a prayer) “*dan ditutup ku rasa sukur*” (and ends with gratitude) which illustrates the cultural value of the Sundanese. “*Sakitnya diputus pacar atau diputus silaturahmi sahabat pasti peurih sih lamun diputuskeun*” (a heart break must be painful). “*Lamun diputuskeunna sabab direbut babaturan sorangan*” (but it will be more broken if one's girlfriend was taken by his frenemy). It must be sad if one's boyfriend or girlfriend is taken away by one's own frenemy, but one must be patient and humble. The Sundanese will not fight his frenemy, but humbly accept the fact. Language creativity that contains cultural values is also seen in “*hampura pulsa maneh teu mahi keur ningali foto uing*”. The apology is uttered through the word “*hampura*” (my apology). It shows the humble attitude of the Sundanese people, but at the end of the sentence, it is surprising because the apology is related to the insufficient mobile account used to display his photograph (in social media). A humble friend is a friend who often lends money and does not want to be paid, as in the sentence of “*babaturan nyaeta manehna anu sok nginjeuman duit bari tara daek dibayar*”. So, if someone does not want you to return your debt, that's a real friend, but if you have to pay your debt to him, it's not a real friend. Those two clauses end up creating a smile for the listener or reader as a form of Sundanese humility.

- (23) *Bisa teh karena biasa, urang moal bisa ngangeuskeun masalah lamun teu biasa keuna masalah.*
(You can do something because you used to do it, we will not be able to solve a problem if we are not accustomed to have a problem)

- (24) *Hirup ieu kedah dimimitian ku kalawan du'a serta ditutup ku rasa sukur*
(Life must begin with a prayer and end with gratitude)
- (25) *Pasti peurih sih lamun diputuskeun teh, komo deui lamun diputuskeunna sabab direbut babaturan sorangan."*
(It must be hurt if you must break up. Especially if the breakup is due to the presence of a frenemy)
- (26) *Hampura pulsa maneh teu mahi keur ningali foto uing*
(My apology, you don't have enough credit to see my photo)
- (27) *Babaturan nyaeta manehna anu sok nginjeuman duit bari tara daek dibayar*
(Friends are those who like to lend money but never want to be paid)

Advice

Advice is teaching or suggestion that contains instructions, warnings, good reprimands to guide and direct the individual or group to the good and progress. In Sundanese culture, advice can be expressed in Sundanese humor. Despite the humor, the value of one's advice can still be felt.

- (28) *Ulah waka sombong lamun acan bisa balap motor bari dikonci satang mah*
(Do not be arrogant if you are still unable to drive a motorcycle with locked handlebar)
- (29) *Ngopi heula atuh lur ngameh ngaburicak matana*
(Let's drink coffee first, dude, so your eyes will be fresh)
- (30) *Hirup itu harus loba seuri, biar kalihatannya teh bagja alias senang. Meskipun mah hate keur notog titajong boleksesek.*
(You must laugh a lot, be bright and happy although your heart is upset)
- (31) *Jadi pamuda ulah sok meok samemeh dipacok*
(Young man doesn't give up before fighting)
- (32) *Ulah patah semangat usaha teh, inget cicileun masih panyang*
(Do not be discouraged, keep on trying, please remind that you still need to pay your debt installments)

The advice is about not being arrogant (*ulah waka sombong*), relax first by drinking a glass of coffee (*ngopi heula atuh lur*), you must laugh a lot during your life (*hirup harus loba seuri*), youth must have a fighting spirit (*pemuda ulah sok meok*), never stop trying (*ulah patah semangat*). The advice is packed with surprising endings, of which funny meanings are not foreseen. In terms of humor, advice illustrates the concern of Sundanese people in their social environment even the wordings are played. However, the advice to each other or the reminder given by a Sundanese to other Sundanese to adopt Sundanese character can be done by "ngebodor" (through some jokes). Besides hilarious, the puns also contain some useful advice.

Friendliness

In *Kamus Besar Bahasa Indonesia* (Pusat Bahasa, 2008) friendliness means kindness and friendliness in getting along with others. Being friendly is a form of Sundanese kindness. Hospitality is also characterized by always displaying good looking, friendly face, and smiling. The form of hospitality is also wrapped with a sense of humor that is expressed through the following hilarious puns.

- (33) *Sakabeh perjalanan nu teu dihareupkeun pasti bakal sae dina palebah tung-tungna kitu oge lamun mah keur alus milikna.*
(All unexpected trips will surely be beautiful in time. It only applies if you're lucky)
- (34) *Hatiku bukanlah sangu sesa yang bisa kau remehkan.*
(My heart is not leftover rice that you can underestimate)
- (35) *Mun aya nu neangan urang, bejakeun: teangan we urang di Google*
(If anyone is looking for me, tell him: just search me on Google)
- (36) *Ah ayeuna mah moal update status di Facebook teh bisi loba nu ngomen."*
(Ah, from now on, I do not want to update my status on Facebook. I am afraid that many people will comment on that)
- (37) *Mulai sekarang, abdi mau nambulan semen biar strong*

(From now on I want to gulp a sack of cement in order to be strong)

Being friendly has indeed been revealed by Sundanese characters depicted by “*perjalanan nu teu dihareupkeun pasti bakal sae*” (perjalanan yang tidak diharapkan bakal indah) “*lamun mah keur alus milikna*” (jika lagi beruntung); “*hatiku bukanlah sangu sesa*” (my heart is not leftover rice); “*teangan we urang di google*” (cari saja aku di google); “*moal update status di Facebook bisi loba nu gomen*” (I do not want to update my status on Facebook. I am afraid that many people will comment on that); “*abdi mau nambulan semen biar strong*” (I want to gulp a sack of cement in order to be strong). Being friendly is actualized with jokes in the form *ngebodor* (telling funny jokes) as displayed on examples (33) — (37).

DISCUSSION

The creativity of language in Sundanese hilarious puns illustrates the habits of Sundanese people when interacting with the people in their environment. The creativity of the language contains regional content that is in accordance with the socio-cultural conditions of the Sundanese people, which is joking with verbal language that involves Sundanese culture, such as the expression “*nu ngarana hirup mah loba cobaan mun loba saweran eta ngarana dangdutan*”. Lexical “*saweran*” is a lexical of Sundanese culture to explain the audience giving money to a singer (in a dangdut, kuda kepang, mask dance performance, etc.). “*Sawer*” means advice for brides in the form of poetry, accompanied by song containing parent's advice (Masduki, 2015). According to Danadibrata (2009), the term “*sawer*” has two meanings, one of which is sowing (bride) rice mixed with *tektek* money (folded betel leaves), and turmeric slices. These materials have certain meanings, i.e. prayers for the marriage couple. The yellow color of turmeric symbolizes gold which is a symbol of abundant fortune. Rice is the staple food of the Sundanese people and coins symbolize wealth and flowers are the hope that the bride and groom will always behave in a fragrant and noble manner. The lexical “*saweran*” contains deep meaning when used in culture and in playing with language.

Purwaningwulan (2017) states that a brand has a level of understanding, namely (1) attributes, (2) benefits, (3) values, (4) culture, (5) personality, and (6) user. In connection with this statement, puns for Sundanese people have become images and values that become strong characters, not only in sentences spoken, but attached to their users. Even when compared with Zein & Wagiaty (2018) findings, in puns found on brillio.net, puns in Sundanese society in this era have high language flexibility, Sundanese becomes adaptive with other languages, for example, Indonesian and English. It can be said, Sundanese can keep up with the times. It's just that with the development of this era, the value of politeness in puns is also diminishing. The value of structured etiquette in Sundanese that is known to be subtle and rude becomes messy in puns that arise. This finding is in accordance with Sudaryat & Nurhadi (2020) study. The main difference is in the medium of language, in the study of Sudaryat & Nurhadi (2020), the medium of language is synchronous. Meanwhile, in this study the language medium is asynchronous.

Based on the data found, language creativity uses unusual speech to create a speech that is arousing and causes the smile of the listener or reader. Creativity is done by using lexical relations in the form of opposite meaning, cause-effect, comparison, and extension of meaning. These forms of opposite meaning antonyms, antagonisms, or contradictions. In the data, the meaning of contrast is more to the meaning of word by word, for example “*seuri*” (happy) and “*nelangsa*” (sad); “*tiasa*” (can) and “*teu tiasa*” (can't); “*beurat*” (heavy) and “*hampang*” (light); “*dimimitian*” (beginning) and “*ditutup*” (closed); “*bagja*” (happy) and “*hate notog titajog bolesek*” (depressed). Even though they use contrast forms, these examples still give a surprise at the end of the sentence as found in “*teteup seuri sajanan hate nelangsa adalah ciri-ciri jalma anu hebat. kuat, tur loba jerawat*” (Keep smiling even though the heart is sad is the trait of people who are great, strong, and have lots of acnes). So, a person who can smile even though it is difficult is a great and strong person, and at the end of the sentence the pun writer makes a surprise by inserting the phrases “but have lots of acnes”. In addition, the creativity of language with a contrasting form uses the sound equation on the act of “*sok meok*” (don't give up) and “*samemeh dipacok*” (before fighting) the sound /ok/ on “*meok*” and “*pacok*.”

Language creativity is also formed by using a causal relationship. Causal relationships are relationships that are built because of triggers and results as a result. Therefore, language creativity can be created by using causal relationships. “*Memiliki hati*” means having the potential to be patient, but if you have a stone, you won't have the potential for being patient. Two different things that are connected are undoubtedly not related. However, in humor, it is intended to have a surprising effect and certainly, it must trigger the smile of the reader or listener. Forms of language creativity empower technological developments, namely the use of Facebook as a vehicle for self-expression in profile photos on social media and someone's ugly photos displayed on his/her national ID card. The comparison of the two photos shows that the profile photo on Facebook is a lot of cheats (has been retouched/edited) compared to a photo ID that is definitely honest. The creator of the hilarious pun follows the development of technology and is open to accepting technological words or terms. So, the younger generations of Sundanese are not out of date and big-headed about their own culture, but are willing to accept outside language elements and adopt them in their own language. In addition, forms of comparison and extension of meaning enrich language creativity. Comparison in Sundanese uses “*jiga*”, “*siga*”, and “*ibarat*” which have the same meaning, which is “similar to” or “like”. Examples are “*jiga jidar*” (like a ruler), “*siga meuli rokok*” (like buying cigarettes), “*ibarat kaen sutra nu anyar*” (like a brand-new silk cloth). However, the comparisons of language are able to trigger a smile. In addition, the expansion of meaning uses polysemy, such as “*loba gaya*” (tacky) and “*loba dui*” (wealthy); “*hirup instan*” (easy living) and “*mie instan*” (instant noodles); “*lila ngajomblo*” (being single for a long time)

and “*lila bobogohan*” (have a long courtship). The forms of the expansion of meaning are packaged by using the Sundanese lexical which is distinctive and gives a shocking power at the end of the speech. Thus, the creativity of language in Sundanese hilarious puns informs that Sundanese people like to joke through language by empowering culture and current technological developments. Language creativity in Sundanese hilarious puns reflects local culture displayed through the habits and principles of people's daily lives.

CONCLUSION

Sundanese hilarious puns found on *brilio.net* use language creativity by using lexical relationships and cultural values that describe Sundanese people who like to make jokes as a form of their hospitality. Friendliness and hilariousness become a personality brand of Sundanese people who are supported by digital advancements so that Sundanese language and culture can penetrate the boundaries of space and time and are known by other nations. Thus, digital advances enable Sundanese to express their language and culture and at the same time show adaptation to the language and culture of today's technology.

LIMITATION AND STUDY FORWARD

The limitation faced in this research is the process of translating from Sundanese into English. The difficulty of finding the right equivalent of words so that language expressions are not well represented. Further studies that can be done are research on Sundanese from aspects of language change that are influenced by technology in the digital age, and other Sundanese hilarious puns research: perceived from the violation of politeness maxims or the principle of cooperation in speech acts

IMPLICATIONS

This research can be used as a model to understand Sundanese culture and traditions through language creativity found in Sundanese hilarious puns in *brilio.net*. In addition, that language creativity manifested through lexical relations and cultural values shows the lexical adjustment and views of the Sundanese towards digital progress, especially the one encountered in social media. The impact of this study is that the Sundanese are more open to technological advancements.

CONFLICT OF INTEREST

The authors affirmed that there is no conflict of interest in this work.

ACKNOWLEDGMENT

This research was supported by the West Java Language Center (Balai Bahasa Jawa Barat), Bandung, Indonesia and I would also like to convey my sincere appreciation to an independent HSSR reviewer who has conducted a feasibility study on this research.

AUTHOR'S CONTRIBUTION

Sariah initiated the work by proposing the framework of the study and conducted the process of data collection, analysis, and writing. Jatmika Nurhadi refined the methodology and processes the interpretation of Sundanese language data and managed technical matters in writing articles. All of authors contributed substantially to the conception of the study data acquisition, and data analysis and interpretation.

REFERENCES

1. Ananda, L. D., & Sarwoprasodjo, S. (2017). Pengaruh Hambatan Komunikasi Antarbudaya Suku Sunda Dengan Non-Sunda terhadap Efektivitas Komunikasi. *Jurnal Komunikasi Pembangunan*, 15(2).
2. Anisah, Z. (2016). Polisemi pada Wacana Humor Indonesia Lawak Klub. *Al-Hikmah: Jurnal Studi Keislaman*, 6(2).
3. Bell, N. D., & Pomerantz, A. (2016). *Humor in The Classroom: A Guide for Language Teachers and Educational Researchers*. Routledge. <https://doi.org/10.4324/9780203082690>
4. Danadibrata, R. A. (2009). *Kamus Basa Sunda*. Kiblat Buku Utama.
5. Daulet, F., Saule, A., Gulnaz, Z., Orazakynkyzy, F., Zeinolla, Z., & Karapetiants, A. (2019). Concept "Destiny" in Chinese and Kazakh Linguocultures. *Humanities & Social Sciences Reviews*, 7(6). <https://doi.org/10.18510/hssr.2019.76134>
6. Delvatinson. (2019). Tentang Suku Sunda: Kebudayaan, Sejarah, Adat Istiadat, dan Bahasa. <https://baabun.com/tentang-suku-sunda-kebudayaan-adat-istiadat/>
7. Eliyanti, W. (2017). Relasi Leksikal pada Leksem Emosi dalam Novel Pulang Karangan Tere Liye (Suatu Kajian Semantik). *Bahtera*, 16(1). <https://doi.org/10.21009/BAHTERA.161.007>
8. Ernawati, B. (2017). Hubungan Penguasaan Relasi Makna dengan Kemampuan Menggunakan Kalimat Kelas IX SMP Negeri 3 Barusjahe. Universitas Islam Sumatera Utara.

9. Farady, R., & Sierjames, J. (2018). Identifikasi Nilai Kemajemukan Indonesia Sebagai Identitas Bangsa dalam Iklan Mixagrip Versi Keragaman Budaya. *Jurnal Kajian Komunikasi*, 6(1), 37–50. <https://doi.org/10.24198/jkk.v6i1.15416>
10. Fajrussalam, H., & Hasanah, A. (2018). Core Ethical Values of Character Education Based on Sundanese Culture Value. *IJECA (International Journal of Education and Curriculum Application)*, 1(3), 15-22. <https://doi.org/10.31764/ijeca.v1i3.2126>
11. Harimansyah, G. (2017). Landong Baeud: Cara Kerja Lelucon Orang Sunda dan Dialektikanya Serta Relevansinya dalam Pembelajaran Sastra. *AKSIS: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 1(2), 221-233. <https://doi.org/10.21009/AKSIS.010205>
12. Hartati, S. S. (2011). Nukilan Kearifan Lokal Suku Sunda Berupa Anjuran dan Larangan. *Proceeding PESAT (Psikologi, Ekonomi, Sastra, Arsitektur & Sipil)*.
13. Hidayat, D., & Hafiar, H. (2019). Nilai-nilai budaya soméah pada perilaku komunikasi masyarakat Suku Sunda. *Jurnal Kajian Komunikasi*, 7(1), 84-96. <https://doi.org/10.24198/jkk.v7i1.19595>
14. Hoffmann, T. (2018). Creativity and Construction Grammar: Cognitive and Psychological Issues. *Zeitschrift Für Anglistik Und Amerikanistik*, 66(3), 259–276. <https://doi.org/10.1515/zaa-2018-0024>
15. Holmes, J. (2013). *An Introduction to Sociolinguistics*. Routledge. <https://doi.org/10.4324/9781315833057>
16. Ifansyah, N., & Sumarlam. (2017). Implikatur Wacana Humor Gelar Wicara Ini Talkshow di Net TV. *Bahastra*, 37(1), 49–57. <https://doi.org/10.26555/bahastra.v37i1.6302>
17. Istianah. (2019). Ekspresi Nilai-Nilai Budaya Sunda dalam Masyarakat Multikultur (Studi pada Asrama Kujang Jawa Barat di Yogyakarta). Universitas Islam Negeri Sunan Kalijaga.
18. Kotsi, F., & Valek, N. S. (2017). Flying with Nicole Kidman or Jennifer Aniston? Brand Funnel Stages' Influence on Brand Personality. *Journal of Travel & Tourism Marketing*, 00(00), 1–12. <https://doi.org/10.1080/10548408.2017.1360232>
19. Listiyorini, A. (2017). Wacana Humor dalam Meme di Media Online sebagai Potret Kehidupan Sebagian Masyarakat Indonesia. *LITERA*, 16(1). <https://doi.org/10.21831/ltr.v16i1.14251>
20. Mahsun. (2014). *Metode Penelitian Bahasa Tahapan Strategi Metode, dan Tekniknya*. Rajagrafindo Persada.
21. Masduki, A. (2015). Sawer Panganten Tuntunan Hidup Berumah Tangga di Kabupaten Bandung. *Patanjala*, 7(3), 431–444. <https://doi.org/10.30959/patanjala.v7i3.111>
22. Merisa. (2015). Relasi Makna Antonim dalam Bahasa Melayu Kepulauan Riau Desa Kampung Hilir Kecamatan Serasan Kabupaten Natuna. Universitas Maritim Raja Ali Haji.
23. Mutaqin, Z., & Iryana, W. (2018). Perubahan Sosial Budaya Masyarakat Kasepuhan Adat Banten Kidul Kabupaten Sukabumi. *Religious: Jurnal Studi Agama-Agama dan Lintas Budaya*, 2(2), 92–106. <https://doi.org/10.15575/rjsalb.v2i2.3098>
24. Oktami, N., Manaf, N. A., & Juita, N. (2019). Nuansa makna Sinonim Adjektiva Sikap Batin dalam Bahasa Indonesia. *RETORIKA: Jurnal Bahasa, Sastra, dan Pengajarannya*, 12(1), 44–52. <https://doi.org/10.26858/retorika.v12i1.6578>
25. Pateda, M. (2001). *Semantik Leksikal*. Nusa Indah.
26. Pernando, E., & Rahima, A. (2017). Analisis Kohesi Leksikal dalam Majalah Patriotik LPM Universitas Batanghari Edisi XVI Juli–September 2016. *Jurnal AKSARA: Jurnal Ilmiah Pendidikan Bahasa dan Sastra Indonesia*, 1(1).
27. Pristiana, A. (2014). Analisis Bentuk Kreatif, Variasi Kata, dan Permainan Bahasa dalam Display Picture Blackberry Messenger. Universitas Muhammadiyah Surakarta.
28. Purwaningwulan, M. M. (2017). Strategi public relations industri islamic fashion Indonesia dalam membentuk branding cantik islami. In P. S. Dida, S. Subekti, R. Lukman, Dewi, & F. A. A. Prastowo (Eds.), *Public Relations and Branding*. Unpad Press.
29. Pusat Bahasa, D. P. N. (2008). *Kamus Besar Bahasa Indonesia*. Gramedia Pustaka Utama.
30. Rahyono, F. X. (2015). *Kearifan Budaya dalam Kata*. Wedatama Widya Sastra.
31. Rakhimova, A. E., Mukhamadiarova, A. F., & Tarasova, F. K. (2019). Linguistic and Cultural Characteristics of Proverbs Describing Family Relations in The German Linguistic Picture of The World. *Humanities & Social Science Reviews*, 7(6), 1048–1055. <https://doi.org/10.18510/hssr.2019.76154>
32. Safitri, D. (2013). Permainan Bahasa dala Wacana Plesetan Stiker Humor di Wilayah Bantul dan Yogyakarta. Universitas Negeri Yogyakarta.
33. Salamadian. (2016). 17 Karakter, Sifat dan Kebiasaan Orang Sunda. <https://salamadian.com/karakter-sifat-kebiasaan-orang-sunda/>
34. Setiawan, H. (2017). *Tanah dan Air Sunda*. Api Kecil.
35. Soedjatmiko, W. (1992). *PELLBA 5*. Kanisius.
36. Soekardi, M. H., Yuwanaz, R. Y., & Sumarlam. (2016). Penyimpangan Makna dan Perubahan Konstituen dalam Humor Cak Lontong. *Adabiyat*, 15(2), 110–135. <https://doi.org/10.14421/ajbs.2016.15201>
37. Subiyatningsih, F. (2013). Kreativitas Linguistik dalam Wacana Cakcuk di Kota Surabaya: Bentuk dan Cara Pembentukannya. *Metalingua*, 11(2).
38. Sudaryanto. (2015). *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistik*. Sanata Dharma University Press.

39. Sudaryat, Y., & Nurhadi, J. (2020). Sundanese Politeness Reposition in Industrial Revolution Era 4.0. 424(Icollite 2019), 51–57. <https://doi.org/10.2991/assehr.k.200325.052>
40. Sudaryat, Y., Permana, R., & Nurhadi, J. (2019). Ecopedagogical Values in Traditional Idiomatic Expressions. 257(Icollite 2018), 380–385. <https://doi.org/10.2991/icollite-18.2019.84>
41. Sugiyono. (2014). *Metode Penelitian Kuantitatif, Kualitatif dan R & D*. Alfabeta.
42. Susanti, S., & Koswara, I. (2017). Menyatukan Perbedaan melalui Seni Budaya Sunda. *MediaTor*, 10(2), 143–155. <https://doi.org/10.29313/mediator.v10i2.2739>
43. Suyanto, B. (2006). Bahasa Gaul: Kreativitas Linguistik Kaum Muda. *Semiotika*, 7(1), 102–118.
44. Swann, J., & Deumert, A. (2018). Sociolinguistics and language creativity. *Language Sciences*, 65(1), 1–8. <https://doi.org/10.1016/j.langsci.2017.06.002>
45. Teguh, I. (2017). Terdapat Klaim Sunda adalah Islam, tapi Mengapa Kepercayaan Lama Bertahan di Beberapa Wilayah Sunda?
46. Tiani, R. (2017). Strategi Pragmatik dalam Penciptaan Humor di Televisi. *Nusa*, 12(2), 42–51. <https://doi.org/10.14710/nusa.12.2.42-51>
47. Warsito. (2012). *Antropologi Budaya*. Penerbit Ombak.
48. Wise, A. & Velayutham, S. (2020). Humour at work: conviviality through language play in Singapore's multicultural workplaces, Ethnic and Racial Studies. *Ethnic and Racial Studies*. 43(5), 911-929. <https://doi.org/10.1080/01419870.2019.1588341>
49. Zein, D., & Wagiaty. (2018). Bahasa Gaul Kaum Muda sebagai Kreativitas Linguistik Penuturnya pada Media Sosial di Era Teknologi Komunikasi. *Jurnal Sosioteknologi*, 17(2). <https://doi.org/10.5614/sostek.itbj.2018.17.2.6>